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ABSTRACT

Designed for use with the multidisciplinary film project, "Faces of Change, Five Rural Societies in Transition" for the college social studies curriculum, this manual contains an overview of the material and its underlying philosophy and suggests teaching strategies. The first section discusses the overall approach, the use of films in teaching, and the philosophy behind the use of visual materials as reliable raw data. The second section describes how to use the materials and discusses resources available to the instructor, covering teaching strategy, course format, film descriptions, and themes that can serve as the focus for a general course using the "Faces of Change" films and essays. Using the theme of "change" for demonstration purposes, the manual presents ideas for building a course or a portion of a course around a general theme. Appendixes contain a subject index to teaching themes, an instructor's tear out briefing form, and a list of the films in the series, their length, authors and filmmakers. (CM)

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Faces of Change

Film/Essay Series

VISUAL EVIDENCE: AN INSTRUCTIONAL APPROACH

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Instructor's Notes

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VISUAL EVIDENCE:

AN INSTRUCTIONAL APPROACH

by NORMAN N. MILLER

Some people believe a peaceful revolution is coming—a revolution in film usage. As with most revolutions, it will reject a great deal of the past and hold many hopes for the future. Gone will be the cumbersome technology, the amateurish materials, the staid classroom formats, and the passive student responses. In their place will be a different kind of film and a far more flexible technology that allows the instructor to be an innovator and, at the same time, to have access to a wide range of pertinent materials. This particular revolution will not be in the use of film as "enrichment" nor as entertainment, but in the serious, scholarly, enormously exciting application of film to the learning process.

The *Faces of Change* series is in the revolution's vanguard with new ideas and approaches, a position it shares with films such as those on the Netsilik Eskimo, on the Yanamamo, and some in the Disappearing World series.* These innovative films are not only rich in content but also offer flexible instructional usage and both thematic and substantive comparability. Overall, the *Faces of Change* and similar films combine new pedagogical strategies with an improved technology to make film-based teaching easier and more meaningful for college-level social scientists.

In the past, instructors were often bound into long films that may have carried important teaching sequences, but which had been made for other purposes, often entertainment. Finding and using the relevant material absorbed too much class time and a great deal of energy. The new instruction-oriented films, with aids such as stop-frame projectors, analytical viewing tables, video-tapes, video-discs, computer-aided retrieval and more systematic archiving, have enormous potential. It includes a greater use of film as raw data and as research material; greater control of film by the instructor in terms of stopping, starting, speeding up, slowing down and lifting out key sequences for re-analysis and class use; and greater opportunity for instructors to create their own "compilation" films by combining short films or reassembling individual sequences they find important.

Several factors are behind this new awareness of film usage. First, the technology of film and sound recording has vastly improved. Today a team of two can gather material that would have taken nearly a dozen technicians to gather in the 1950s and 1960s. This new compactness in filmmaking equipment allows for far more natural filming and avoids the disruptive, big-production syndrome that can destroy intimate, realistic footage. Second, the

*The Netsilik series is available through the Educational Development Center and the National Film Board of Canada, the Yanamamo series through Documentary Educational Resources, and the Disappearing World series through Granada Television of the United Kingdom.

From the film "People are Many, Fields are Small."

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From the film "China Coast Fishing."

visual generation has come of age. The first generation of TV babies, born after that medium was widespread in America, has just graduated from college. With them has come a greater awareness of visual materials, a new set of critical standards, and even a new language.

Third, with recession and economic cutbacks, major research and study abroad have been severely curtailed. Film offers the next best substitute. For the researcher, it is an archival data source that combines the convenience of the library with the fresh observations of the field. For the students, many of whom will never travel abroad, film provides a window on the world that can be reached in no other way. Together, the new technology, the visual awareness in today's students, and the economic realities add up to a compelling argument for exploring new educational film uses.

The greatest excitement of the revolution still lies in its potential. Nearly every human being reacts to visual stimuli and instructors in the social sciences are finding new ways to capitalize on this fact. If we were to predict the future, it might be something like the following: visual evidence will take on greater importance for many types of teaching and research. We will learn to *read* film as critically as we read print. The dinosaur projector, the spotty materials, and the high costs will be overcome. Papers at scholarly conferences will be backed up and supplemented with visual evidence (video or film). There will be a great deal more research by social scientists done with film, on film, with retrieval of film, on film pedagogy, and on film research methods. Instructors will make their own films, often compiling what they wish from existing footage. Archival footage will be used increasingly, particularly for comparative research purposes. Teaching clips in short segments will be developed and used interchangeably, much as slides are used today. There will be a constant effort to give the instructor more control, more flexibility with materials, and easier access to raw visual data. Most important, the old myth that those who work with "audio-visuals" are somehow unscholarly, will die away. Professional rewards will be forthcoming for those combining both teaching and serious research with film.

Part I: Overview and Philosophy

It is in this area of flexibility for the instructor that the *Faces of Change* series can be most useful. In order to give the instructor control over what films are shown, for how long, and for what purposes, an open-ended, interchangeable format of 25 films was designed (Diagram 1). Five films were made in each of five cultures, providing a 25-cell matrix of materials that can be used in dozens of different combinations. An instructor may use the films as raw materials to build courses on a single area, on a single broad theme, comparing areas, or on specific concepts.

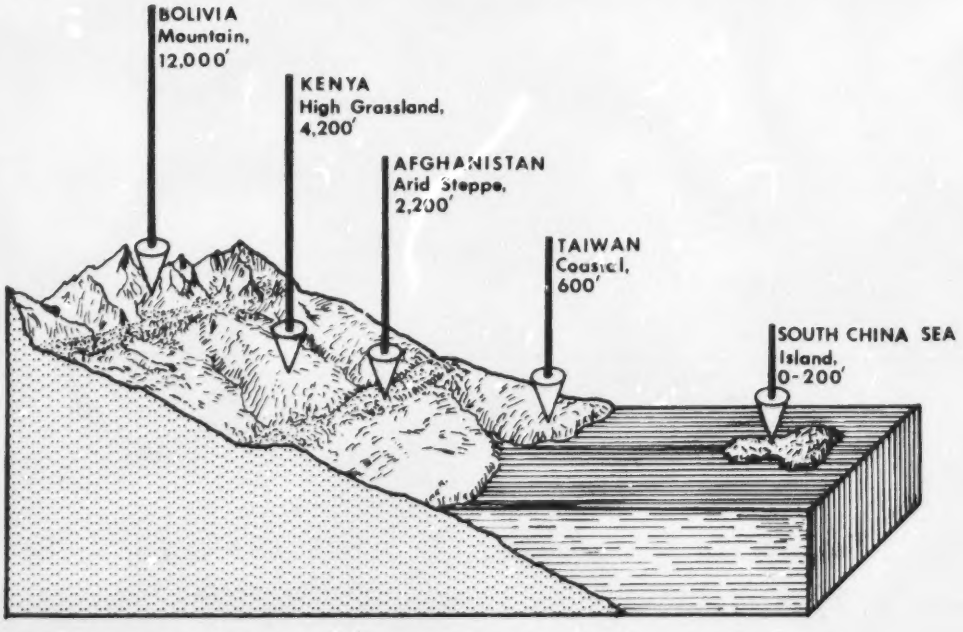
Locations. The first step in establishing the format was to choose five culture areas representative of different ecological conditions in the world. The object was to portray the different ways human beings adapt to various rural environments. In order to begin filming from a well-developed research base, we limited the choices to locations in which AUFS Associates had lived and reported on over several years (see Diagram 2).

Diagram 1

FILM PROJECT FORMAT

	Rural Society	Education	Rural Economics	Women	Political/ Religious Beliefs
Bolivia	☐	☐	☐	☐	☐
Kenya	☐	☐	☐	☐	☐
Afghanistan	☐	☐	☐	☐	☐
Taiwan	☐	☐	☐	☐	☐
China Coast	☐	☐	☐	☐	☐
	Main Films (30-minute format)		Support Films (18-minute format)		

Diagram 2



From the film "Andean Women."

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Themes. To complete the format, the same five themes were emphasized at each location. Two themes—"the nature of rural society" and "the education/socialization process"—were designated for major 30-minute films. Other themes—"rural economics," "the role of women," and "political/religious beliefs"—were designated as minor or "support" films. These films range from 13 to 27 minutes in length and give instructors additional, more specific evidence on each culture. It is important that the short films be understood for what they are. Essentially, they are blocks of visual evidence, supportive material to be used, independently or comparatively, in conjunction with the longer films and/or essays in the series (see Diagram 1).

It is also important that the series approach be made clear to viewers, whether the instructor is using a single film or the entire set. Each film attempts to provide visual materials as a kind of raw data or primary evidence. There is an emphasis on process, on natural rhythm and pace, often following an event from beginning to end. The goal is to record enough materials on the screen to enable judgments to be made. The format of the materials adds interchangeability and flexibility to this visual evidence.

The Overall Approach: Visual Evidence

Film is like time frozen. It allows reality to be recorded by the camera operator and thereafter reconstructed by the film editor. The reconstruction process can alter and embellish reality, or it can more faithfully rebuild reality while compressing time. To alter reality is a more artful use of evidence; to rebuild and compress visual data is more scientific.

Some film, like certain other visual materials and artifacts, can be used as raw data or evidence. When properly handled, evidential film can serve many purposes. Since its main purpose is to provide data the footage itself must be judged useful to those ends for both instructional and research purposes. Film segments are used in basic research, often in a laboratory setting, for content analysis or interaction analysis. In teaching, film segments are used as data from which students can make field-type observations, generate hypotheses, and even gather evidence of their own attitudes and biases. In short, the footage must have a double capability: to serve in classroom as well as in research settings. Thus evidential film is a hybrid of two very different film approaches—the educational documentary and the scientific research film.

Research film, as used in many disciplines, consists basically of data that has been recorded, ordered, and annotated. Usually episodes are kept in the chronological order in which they originally occurred, and are identified as to date, place, time, and people or laboratory animals involved. The experimental setting, temperature, object of the experiment, and other relevant information are

usually noted. This written information is keyed to exact points on the film footage itself.

Educational documentary films, on the other hand, do not attempt to be research documents, although they may be useful as secondary research material. This genre has an enormous range: ethnographic and sociological films, films in psychiatry, psychology, mental health, geography, history, and politics. They are often concerned with a specific social problem and are usually edited for the "intellectual community of public television." In recent years there has been an outpouring of excellent documentaries, to the point that it is nearly impossible for instructors to keep up with professionally relevant films.

Why has a synthesis of the two basic approaches not occurred? Mainly because the distinct needs of research-oriented instructors, at the college level, have not until recently been taken up by filmmakers. Professor/filmmakers are a rarity and only a few filmmakers bring to their craft deep interest in or prolonged study of a particular academic discipline. Moreover, many filmmakers prefer to use the medium in a more flexible, less scientific way than is required of evidential film.* Finally, because evidential film places the instructor's and the student's needs foremost, its appeal is directed toward a scholarly audience rather than the entertainment oriented general public.

Ideally, making evidential films means that the filmmaker/social scientist should observe and record events with an absolute minimum of intrusion. By exposing a great deal of film, and by filming over a long period of time, it is hoped that exceptionally revealing material can be gathered. Certain elements of TV's popular "candid camera" approach are found here, although a straightforward evidential technique would admit the existence of the camera and might even use footage that reveals the filmmakers or social scientists in context with other filmed events.

In short, evidential film borrows from a research orientation and from the educational documentary tradition. The central idea is that valid research footage is also useful instructional footage.

*The evidential approach draws on "observational cinema" but goes beyond and places the emphasis on instructional and research priorities. Observational film, as the name implies, is made from the viewpoint of the camera operator, not necessarily the researcher or the social scientist. What the observational filmmaker records and makes available may or may not be useful for instructors and students to use as raw learning data. Without the subject matter firmly in mind during the "gathering process," the cinematographer may not record all the scientifically important events. Nevertheless, the basic ideas behind the observational school are exceptionally important to the evidential approach. Such ideas are the filmic conventions that will be learned by the scientists or gained in tandem with an observational filmmaker.

From the film "A Chinese Farm Wife."

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From the film "The Children Know."

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Philosophy of Visual Evidence

A philosophy of visual evidence flows from the premise that certain types of visual materials, particularly films, still photography, and maps, *can be used as reliable raw data.* This is a relatively new idea for some social scientists, although courts of law have used visual evidence for decades and governments have used maps, charts, and film for all manner of political deeds—including the changing of borders and the justification of wars. Briefly, to accept the notion of visual evidence, the viewer/researcher must accept the basic premise that *some visual materials are sufficiently representative of reality to support scientific judgments.*

From this main premise, other elements in an evolving philosophy of visual evidence might be stated as follows:

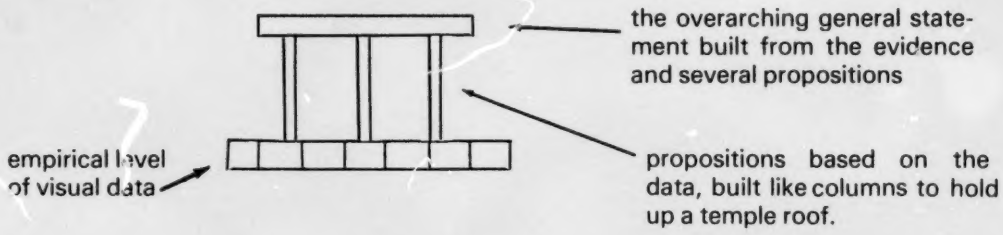
1. The Viewer/Researcher Imposes Limits of Acceptability. Certain minimum standards must be imposed on the visual evidence. These standards are *specific to the intended use*, but they include such factors as focus, exposure, and running time of particular film segments. In essence, the data must be sufficient for making judgments. For example, a three-minute sequence showing how nomads construct tents may be useful to an anthropologist interested in male-female or adult-youth work patterns. The same sequence may be rendered useless to an architectural student interested in space and construction details because of poor lighting and focus.

2. Context Acceptable to the Viewer/Researcher. Those who use visual evidence must be satisfied that the context of the footage is also sufficient for making judgments. This means essentially that there is *evidence within the frame*. The visual elements within the picture frame must be acceptable as a total statement: one cannot take into account what might have been happening outside the frame or behind the camera. It is much like looking through a window into a house, accepting what is seen in a room and not questioning what was occurring elsewhere in the house, or behind you in the garden.

3. True by Observation. Once the minimum standards of acceptance have been met, the viewer/researcher must accept the premise that "true" judgments can be made. If a concept or research finding is "true by observation" when seen and recorded by a reliable researcher in the field, it can be equally "true by observation" in a laboratory sense when *seen on film* and recorded by a reliable researcher. The laboratory usage of the phrase "obvious by inspection" is a further extension of the idea.

4. Replication and the Scientific Method. Basic scientific methods used in the social sciences may be applied to film-based evidence, including the important need to replicate the "experiment" in order to validate the findings. Visual evidence lends itself to the scientific method on several levels. Data may be isolated and empirically tested; the data can serve to generate concepts from which propositions are built and tested, eventually leading to general predictive statements or more general theories (see Diagram 3). Thereafter, other researchers may replicate the basic evidence, test the propositions, and offer further validation of the theories.

Diagram 3


the overarching general statement built from the evidence and several propositions
empirical level of visual data
propositions based on the data, built like columns to hold up a temple roof.

5. Film Gathered to Maximize its Use as Evidence. Just as there are guidelines in organizing any type of raw data, there are guidelines for those who prepare visual evidence. The main problem revolves around initial distortion in the filming. As noted, the scientists or social scientists must be a part of the decision as to what—why—and how— something is filmed. Lengthy technical guidelines are available on filming in the field, but evidential ends are served only if the subject matter is filmed in natural, undirected situations, without actors, without scripts, and without requests to those being filmed to repeat an event.

6. Film Edited so as to be Acceptable as Evidence. Because evidential films, like other documentaries, use standard editing techniques (segments lifted out of longer pieces of film), there is an inherent danger that even the most careful editing will distort the data. The raw, uncut film can be manipulated and filtered for the audience in several ways. Some of these techniques remain within the bounds of acceptability; others do not. The limits must be set for the specific needs of the viewer/researcher. If they are

exceeded, the film can no longer be considered as evidence. Manipulation, distortion, and filtering must be avoided on several fronts:

--editing...segments of film must be put together in a manner that does not distort "reality" in order to tell a story or make a point.

--subtitles...translations from a foreign language must be an accurate rendition of what is being said, albeit usually paraphrased.

--voice...if used instead of subtitles, must render an accurate translation of the vernacular in the film, again usually paraphrased.

--narration...if additional information is added to the film's sound track or inserted into the film as text, it must be relevant and accurate, as bias-free as possible; inaccuracies for "effect" are unacceptable.

--music...if seen being played or sung in the film is acceptable; as an add-on for effect or mood, it is usually not acceptable.

From the film "An Afghan Village."

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Part II: How to Use the Materials

The instructional possibilities for evidential film represented by the *Faces of Change* series are the subject of this section. First, a survey of the available resources is provided, and thereafter, a discussion of different strategies, formats, types of courses, and course themes. A subject index to main teaching themes found in all 25 films and essays is appended.

Resources Available to the Instructor

--*25 Films from Five Societies.** These films are the basic "evidence" instructors may use flexibly by combining films in different ways. The average film runs 24 minutes, although they range from 12 to 50 minutes.

*For the Bolivia project there is a sixth film and film essay, "Magic and Catholicism," which falls into the last category, Beliefs.

--*25 Teaching Essays*. Each film is accompanied by an essay prepared by a specialist in one of the five locations. All of the authors have used the films in the classrooms. Each essay gives background to the film it accompanies, and answers specific questions brought up in the film. The essays also stand alone as an important statement on that society. They have the same flexibility as the films; the instructor may choose five on a culture, five on a theme, use them individually, or use the whole combination of 25. "Film Links" between the film and essay are noted in the print material, assisting students' understanding of specific scenes in the films. The teaching essays run 12 to 24 pages and include maps, tables, and bibliographies.

--*Instructor's Notes and Subject Index*. A college-level instructor's guide provides background for the project and briefly discusses the "evidential" philosophy of usage. Teaching strategies are discussed and a subject index for the films is included.

--*Instructor's Bibliography*. A list of sources useful in teaching and for student research on the five societies is available, in addition to the bibliographies found at the end of most film essays.

--*Disciplinary Task Force Reports*. Five essays on how the *Faces of Change* series might be most effectively used in anthropology, education, geography, political science, and rural sociology/rural economics will be published in 1977. These reports will reflect disciplinary orientations in terms of teaching and research with the films. Main themes and concepts in the disciplines and key questions will be discussed.

Related Resources

*Fieldstaff Reports.** Thirty-nine Fieldstaff Reports published by the American Universities Field Staff relate directly to the five societies covered in the films and essays. They are written mainly by authors who served as film advisors on location. These Reports

*The Fieldstaff Reports series is an ongoing publication of scholarly documents. Some 50-60 are published per year, a total of over 1,400 in the past 25 years.

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From the film "Afghan Women."

are about 12-20 pages each and may be used as supplementary readings. Most major libraries subscribe to the Reports or they may be obtained from the AUFS.

--*Fieldstaff Perspectives*. Secondary school multimedia kits for grades 9-12 relate directly to the Afghanistan and Kenya films. The Fieldstaff Perspectives include substantive essays, photographic essays, simulation games, maps, sound cassettes, and other materials.

--*Film Archives*. A separate research archives project was developed and presented to the Smithsonian Institution's National Anthropological Film Center. The footage for Afghanistan (48,000 feet) and Bolivia (36,000 feet) was annotated for use by scholars. Taped commentaries on film episodes, translations of the verbal content, and a subject index are also available with the archives. AUFS has a collection of relevant documents to accompany them. The archives will permit researchers to use the entire uncut footage as basic evidence.

How to Use the Materials: What Strategy?

Because a sequence of film can do so many different things and be interpreted in so many different ways, it is important to have a strategy of usage. This will depend a great deal on the instructor's techniques, on the objectives of the course, and on the learning level. For graduate courses, a strategy emphasizing comparative study might be most appropriate; for undergraduate or precollege usage, strategies emphasizing concept formation, discovery-style learning, or heightening motivation to learn may be more important. The different strategies of usage might include:

1. Basic Visual Analysis: Film can be profitably used to generate ideas and to build concepts along the lines of the course focus, usually with written assignments. This approach might call for the student to screen, analyze, and block out the visual evidence that supports a specific idea or theme and thereafter test and develop the ideas with other visual or print evidence. A student might pursue such themes as technological change, problems of political change, caste and class, or questions on the role of women. The general themes might be chosen by the instructor or worked out in class discussions.

Essentially, this approach emphasizes the teaching of new skills, particularly observation and extrapolation. Most of us do not know how to *read* film, that is to assess, analyze, and extrapolate information. It is important to be able to break down visual material and to understand its construction, to know when one is being manipulated or duped, to be able to see film in segments, to map it and to see its parts. Film should also be seen in its entirety for its overall impact (as with a book), but what must be avoided in

this context is film as entertainment, as a "one-way," no-interaction medium. Unless instructors insist that film be used as a data source, that the film be vigorously analyzed, students will not learn to read film but rather (as one perplexed colleague stated) "let it wash over them like a warm bath."*

2. Substitute or Preparation for Field Work. Visual evidence can provide a substitute or preparation for field work. Basic, reviewable, reusable evidence may be presented repeatedly to simulate field conditions, and to test observation skills. Written assignments which ask questions such as "what do you see?" or "how do you perceive this event?" might focus on a particular kind of evidence either in a single situation or in a comparative context.

3. Specific Data. This approach is applicable particularly at the graduate level for research. Using a stop-frame projector or a standard editing-viewing table, a film may be used as specific, segmental data. A small portion of a film may be repeatedly analyzed, "mapped," and then assessed and reported on with reference to its relationship to the specific segment or the entire film. Research methodologies such as content analysis or interaction analysis may be developed and adapted for the data.

4. Film to Reflect Cross-Cultural Questions. A "reflecting board" approach allows students to see the universal problems outside their own society and, at the same time, to gain insight into their own culture by achieving a little distance from it. For example, a Black Studies course in comparative culture, minority problems, or ethnic studies, rather than studying films on American Black problems in rural areas, might focus on rural problems in Kenya, asking the student to extrapolate and find universal issues. Rather than addressing political and economic issues concerning Native Americans in the United States, students might begin by studying problems of the Andean Indians in Bolivia; rather than minorities as seen in the United States, extrapolate similar situations in Taiwan or the China Coast films. The "reflection board" principle can be used in other areas. The approach is basically to show evidence "A" in order to stimulate understanding of evidence "B." The aim of such an approach can be to broaden perspectives, change attitudes, and reduce ethnocentricity.

5. Film with Questionnaires: Before and After Awareness. As a corollary of the above, raising the awareness of stereotyped attitudes—on race, class, ethnicity, etc.—can be accomplished by questionnaire before and after a set of films is shown.

6. Film as a Baseline Experience. It may be useful within a single academic discipline, or even for an entire college, to provide a common core of film-based experience for students at the introductory level. For example, required exposure to five foreign cultures through film and print allows instructors to build on this

*A few techniques to help break down the entertainment atmosphere and emphasize an analysis approach might also include: (1) a dim light on during screening to allow notetaking; (2) a three-minute silence after each screening to promote summarization, notetaking, and analysis; (3) easy access to films for private screening which will reduce the students' fears that they will miss something crucial; and (4) a film shot list (brief description of each sequence) to help recall key material and to help students block out learning segments.

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From the film "Three Island Women."

experience in other courses. Students may reuse the visual evidence encountered in the common course for more detailed research and writing in upper division courses.

A further rationale for film usage in this vein is that it serves as an initial equalizer among students. Not only can film be used repeatedly as a base line of visual evidence, re-creating a context for teaching and research, but it also gives each viewer a common starting point. Everyone is on an equal basis when first encountering the film.* What students do with the information may differ, but the initial experience is at least standardized. Each individual sees the same material for the same length of time under the same conditions.

*In fact, academically slower students may learn more through visual techniques than print-oriented students. When the emphasis on *reading* and *understanding* a film is as strong as the emphasis on reading and understanding a book, many "slow learners" may amaze their instructors.

7. Film as Film. Film, or segments of film, may be assessed for filmic or communication value. Questions might evolve around more aesthetic and ethical questions, such as "how did the filmmaker proceed?"* or more technical questions, such as "was the editing effective?" Courses in communications, journalism, documentary film, and radio/TV usually look at film as film. The debate between these approaches and film as a data source useful to social scientists can be constructive, particularly if the science versus art dichotomy is avoided or kept within bounds.

*Hubert Smith, filmmaker for the *Faces of Change* Bolivia Project, has recorded his filmmaking experiences in Bolivia in *A Filmmaker's Journal* [HS-1-'76], Fieldstaff Reports, West Coast South America Series, Vol. XXIII, No. 2, 1976.

How to Use the Materials: What Format?

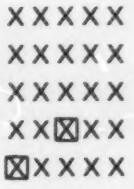
The films and essays in the *Faces of Change* series may be put together in numerous ways. Using only two films, for example, there are dozens of possible combinations in the matrix. The overall plan is to allow the instructor to create and adapt the materials in any way that is meaningful to his or her specific course or seminar. The first step, however, is to decide on the general format of usage. Five formats are suggested below, from the more straightforward to the more complex. Others can be devised.

Format 1. Single Film. Using one film as evidence, it may be shown alone, shown twice (asking questions of perception between screenings), shown in segments (by stopping the projector), or shown with or without the sound. The film essays, or other print materials, can be used in two ways: before the film is screened as background and introduction, or after the film is screened as source material supplementary to the film.

Format 2. Paired Films. Using any two films in the matrix (there are 300 possible pairs) the instructor may focus on specific themes. In addition to the five main themes in the format, one may wish to use films as evidence for topics such as nutrition and food, child care, population, environment, political change, religion, and

others. See the subject index in this teaching guide for the full range of themes.

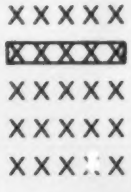
Example:



Paired Film Themes: Food and survival in two parts of China, seen in China Coast's "Island in the China Sea" and Taiwan's "Wet Culture Rice."

Format 3. Cultural areas. Using two to five films that depict one cultural area, the instructor may build a variety of presentations: for example, starting with the first or second film in the series (Rural Society or Education/Socialization) and then moving on to one or more of the shorter films (Women, Rural Economy, or Beliefs).

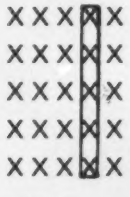
Example:



Culture Area Theme: Social change in Kenya, seen in the five Kenya films.

Format 4. Comparative Theme. Using the vertical comparisons possible, the five themes (Rural Society, Education, Economics/ Human Adaptation, Women, Beliefs) can be compared in two, three-, four-, or five-film formats. The comparative theme format allows for cross-cultural analysis in a variety of modes, depending on the order of screening.

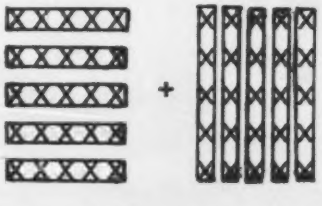
Example:



Comparative Theme: Women in five cultures.

Format 5. All 25 films, multiple format. Using the entire series as a centerpiece for a course based on one of several overarching themes allows the instructor to have the full effect of the matrix. The course might begin with the five films shown by culture, over a period of five weeks, and then rescreen the same films cross-culturally, by theme, in another five weeks.

Example:



Multiple Themes: Five cultures and five themes using all 25 films.

Diagram 4
FILM DESCRIPTIONS AND FORMAT

		Rural Society	Education
Bolivia		*Viracocha* *Mestizos* and *campesinos* in the Andean highlands interact within a near-subsistence economic system. Market days and fiestas provide opportunities for Spanish-speaking *mestizos*, alternately benign and abusive, to assert their traditional social dominance over the Aymara and Quechua *campesinos*.	*The Children Know* The deep division in Andean society between rural and townspeople begins at birth, is perpetuated by the schools, and continues throughout life. Evidence of discrimination's effects is unmitigated by the formal Flag Day festivities that bring together the rural *campesinos* and town-dwelling *mestizos*.
Kenya		*Kenya Boran: Part I* In the midst of a traditional herding area, a growing town and a new road encroach upon the territory of a once-isolated desert people. The complexities brought about by this situation are shown as two fathers and their sons confront difficult choices between old ways and new. The film/essay invites speculation on the outcome of their divergent ways of dealing with change.	*Kenya Boran: Part II* The film/essay focuses on the life of Peter Boru, 18-year-old former herdsboy who has become a boarding school student. The question, "Education for what?" is posed when both tradition and modern forces common to the developing areas make the economic outlook bleak for such young people even if they are able to complete the local education requirements.
Afghanistan		*An Afghan Village* A collage of daily life in Aq Kupruk builds from the single voice that calls the townspeople to prayer, the brisk exchange of the bazaar, communal labor in the fields, and the uninhibited sports and entertainment of rural Afghans.	*Naim and Jabar* The hopes, fears, and aspirations of adolescence are expressed in the close friendship of two Afghan boys. As their acceptance of the filmmakers leads them to express their feelings more and more openly, the film grows rich in fact and themes of universal concern.
Taiwan		*People are Many, Fields are Small* Three farm families, engaged in Taiwan's long summer two-crop rice cycle, compare their lives to those of industrial laborers. Both pride and anger are expressed concerning conditions of farm life.	*They Call Him Ah Kung* Ah Kung, like most of his schoolmates, will inherit the family farm. Yet he may choose to leave farming, attracted by industry and the urban lifestyle. Ah Kung's personal dilemma symbolizes a national educational problem affecting Taiwan's ability to continue to feed its population adequately.
China Coast		*Island in the China Sea* Tai A Chau is home for both farmers and fishermen who use the island as a permanent harbor for their small floating homes. The daily routines of Mr. Wong, a fisherman, and Mr. Ng, a farmer, are representative of their respective problems of survival, mutual dependence, and hopes for the future.	*Hoy Fok and The Island School* A 14-year-old boy living with his family on a fishing junk near a small island in Hong Kong territory reflects on his visits to an ancient harbor town, on his experiences in school, and on his future. His teacher, his parents, and the village headman provide three other vectors on Hoy Fok's life and expectations.

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Film Descriptions seen in context with the matrix, give the instructor a brief idea of

Rural Economy	Women	Beliefs
Potato Planters An Aymara family plants potatoes, prepares and eats a meal, and discusses the religious and astronomical forces that control their destiny. The stark routine of this typical planting day contrasts with the complexity of their beliefs.	*Andean Women* Aymara women voice a common paradox. In the film, they express agreement with the dominant hispanic ideal that women should be subservient to men and assigned tasks appropriate to their limited strength and intelligence. Yet Aymara culture recognizes their equal contributions to survival and emphasizes cooperation and reciprocity.	*The Spirit Possession of Alejandro Mamani* An old Bolivian man nears the end of his life. He has property and status, but not contentment. Believing himself possessed by evil spirits, he opens his heart to reveal his anguish. His personal tragedy brings us close to every man's confrontation with the unknown, old age, and death.
Boran Herdsmen The Boran have time-honored solutions to the problems associated with their dependence on cattle for a living. Today direct government intervention and the indirect impact of modernization are forcing the old patterns to change. The film/essay depicts herding practices, movement patterns, watering strategies, and the lifestyle of herdsmen.	*Boran Women* The availability of education and other aspects of modernization are changing Boran women's attitudes, although slowly. They still attach great importance to the traditional role of women in a herding society and perform dawn to dusk tasks with little deviation from customary ways.	*Harambee* ("Pull Together") *"Harambee,"* Kenya's political slogan for national unity, means "pull together." But the concept of nationhood is still new to the formerly isolated people of northern Kenya. Their accommodation to the Harambee Day festivities suggests some of the difficulties involved in changing long-established beliefs and in attaining rural development.
Wheat Cycle The people and their labor are bound to the land in the cycle of activities from the sowing to the harvesting of wheat. Without narration or subtitles, the film conveys a sense of unity between the people and the land.	*Afghan Women* The words of the women and the rhythm of their lives in the seclusion of family compounds suggest both the satisfying and the limiting aspects of a woman's role in a rural Afghan community.	*Afghan Nomads: The Maldar* At dawn a nomad caravan descends on Aq Kupruk from the foothills of the Hindu Kush. In their camp and in commerce with the townspeople, the *maldar* reveal the mixture of faith and distrust that has kept nomads and sedentary people separate yet interdependent over the centuries. Political attitudes and questions of a people's integration into the nation are underscored.
Wet Culture Rice Taiwan's rice farmers rely less on mechanization than on human labor to produce and harvest two crops during the annual agricultural cycle. Their meticulous cultivation methods achieve the highest average yields per acre in the world.	*A Chinese Farm Wife* Mrs. Li, whose husband is a salaried factory worker, is a full participant in farming and community activities in addition to her role in supervising the children's education and managing the household.	*The Rural Cooperative* The Tsao Tun Farmers' Association typifies rural cooperatives in Taiwan. It is the center of social, leisure, and economic activities for the 9,600 families who own the cooperative and rely on it for services ranging from irrigation, provision of seeds, farm implements, and fertilizers to crop storage and marketing.
China Coast Fishing The film concerns the traditional "floating population" who fish Chinese coastal waters from family-sized junks based in Hong Kong in competition with salaried fishermen using large, mechanized boats. The combined effect of education and an increased integration with shore life is putting further strain on old ways. The film depicts three styles of family fishing plus market and economic realities for small-scale fishermen.	*Three Island Women* A young, a middle-aged, and an old woman all agree that life on a small Chinese island in Hong Kong waters is better for them now than it was in the past. Participating fully in the island's decision-making and economic life, they also share equally with men in the rigors of manual labor.	*The Island Fishpond* Tai A Chau symbolically rids itself of the last vestiges of old China, represented by the Landlord Chan, when it buys land to build a freshwater fishpond. The community effort to improve the island's economic well-being brings together government representatives and all the landpeople except Mr. and Mrs Lok, lone entrepreneurs.

the content of each film/essay.

How to Use the Materials: What Themes?

There are several overarching themes that can serve as the focus for a general course using the *Faces of Change* films and essays. These include the Dynamics of Change, Environment and Human Adaptation, Peasant Societies, Rural Society and the Outside World, the Role of Tradition in Third World Societies, and others. In this section we have taken one of these general themes, Change, and suggested some ideas for building a course or portion of a course around it.

"Change," as used in this series, means change in rural areas of the developing nations. It is an umbrella theme which may be studied with specific reference to political life, culture and society, economics, the environment, and so on. It also includes concepts of development and modernization. Because "Change" is such a broad theme, and may be approached at several different levels, it may be helpful to give students a few conceptual guidelines:*

1. Change is an on-going process; the speed of change at one time may be rapid, at another, more gradual.

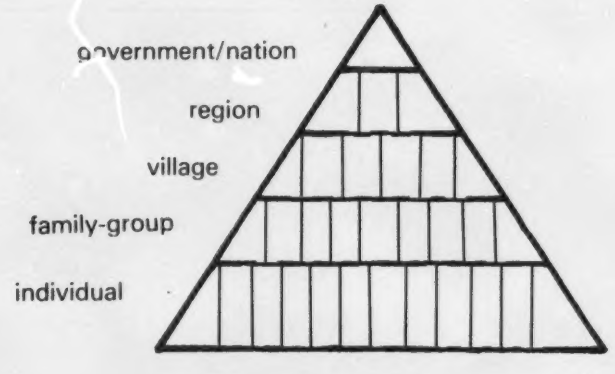
2. Most change processes have within them retarding elements, often considered "traditional" influences. Factors that stimulate the process are usually considered "modernizing."

3. In the change process there is a constant tension between those elements that stimulate change versus those elements which inhibit change.

4. Determining the *barriers* to change and identifying the "traditional" and "modern" elements in these barriers provide an analytical framework for studying change questions.

5. Determining the direction of change and the probable results can lead to important questions and predictions.

6. The dynamics of change may be analyzed at several levels. These include those in the following diagram, although it is important to note that visual evidence portraying change is most often



*It may also be helpful to point out to social science students the different ways change has been studied historically. In the broad sense of cultural change, the emphasis has remained on the time dimension. In the early nineteenth century, studies were basically evolutionary in approach. By the turn of the century, the diffusionists' approach was commonplace; functional analysis came later, and more recently, the behavioral, psychodynamic emphasis.

found on the individual, family, and village levels. Individuals, of course, often give an indication of change at higher levels of abstraction.

In the *Faces of Change* series, seven categories of change are examined in depth: agricultural, economic, educational, political, religious, social/cultural, and technological. These seven categories are also used in the subject index to teaching themes on page 22. It is important to note that for each of these categories, questions about behavioral and attitudinal change may be asked simultaneously.

Categories of Change

Agriculture
Economics
Education
Politics
Religion
Society/Culture
Technology

Questions concerning changes are of course implicit in the five key themes that were chosen as film and essay topics in each culture (see Diagram 4). These may be used in the classroom for comparative assessment.

1. *Rural Society.* The five films and essays in this series introduce each culture and provide general background for understanding the area. They explore concepts of development, modernization, environmental equilibrium, and especially change, identifying change agents, and analyzing barriers and stimulants to change.
Key Questions:
1. What is the nature of change in each society?
2. What are the stimulants to change?
3. What are the barriers to change?
4. What or who are the primary change agents?

Rural Society — Films/Essays

"Viracocha"
"Kenya Boran I"
"Afghan Village"
"People are Many, Fields are Small"
"Island in the China Sea"

2. *Education.* These films and essays examine formal and informal learning systems, and how they are changing. Particular attention is paid to the lives of one or two young people in the educational system, to their family and kinship structure, and more broadly to educational policies in the developing world. The overarching question for all societies is "Education for What?"
Key Questions:
1. How does one learn to adapt in this particular environment?
2. How is the informal (and traditional) education system changing?
3. How is the formal system changing?
4. How do students in these societies experience and perceive the outside (often urban) world?

Education — Films/Essays

"The Children Know"
"Kenya Boran II"
"Naim and Jabar"
"They Call Him Ah Kung"
"Hoy Fok and The Island School"

3. *Rural Economy.* The films and essays in this series focus on traditional agriculture, herding, and fishing under diverse environmental conditions. The impact of technological change, human adaptation, and governmental extension of market systems are parallel themes.
Key Questions:
1. What changes are occurring in the economic system?
2. Who or what are the principal change agents?
3. What are the commercial-market implications? Social consequences?
4. What economic processes are active in each society?
5. What is the impact of technological change?
6. How is work organized and how is it changing?

Rural Economy — Films/Essays

"Potato Planters"
"Boran Herdsmen"
"Wheat Cycle"
"The Rural Cooperative"
"China Coast Fishing"

Women — Films/Essays

"Andean Women"
"Boran Women"
"Afghan Women"
"A Chinese Farm Wife"
"Three Island Women"

4. Women: The life styles of women are seen through their daily routines, and by their own attitudes as conveyed by interview. The films and essays examine the economic, political, religious, and educational status of women, their legal and customary rights, and the degree of changes in their actual and perceived roles.

Key Questions:

1. What is the status of women in each society and what are the determinants?
2. How do traditional roles impede or promote women's adaptation to a more "modern" society?
3. How do women see themselves and how do they view the future?
4. Is the pace of technological change related to changes in women's status?

Beliefs — Films/Essays

"The Spirit Possession of Alejandro Mamani"
"Harambee" (Pull Together)
"Afghan Nomads: The *Maldar*"
"Wet Culture Rice"
"The Island Fishpond"

5. *Political/Religious Beliefs:* The films and essays in this series embrace five different and complex units of analysis concerning how political change occurs. In Bolivia, the film centers on the *individual's* relationship to the local-level political system and religious beliefs. In Kenya the unit of analysis is the *region* with emphasis on national integration and political development. The Afghan materials deal with *ethnic* identification and the differences between sedentary and nomadic peoples. In Taiwan the unit of analysis is the *government institution*, in this case a rural cooperative. The China Coast film and essay deal with a specific island in terms of *ideology*.

Key Questions:

1. How does political change come about?
2. Who or what are the change agents for value and belief systems?
3. What changes are occurring in the traditional political system and in the modern political system as it operates locally?
4. What is the basis for political identity at various levels?
5. How do religious beliefs and other value systems influence political behavior?

How to Use the Materials: What Courses?

The films and essays are useful in many disciplines and programs. Although nomenclature varies within institutions, the following list reflects course titles generally used.*

Agricultural Sciences. Agricultural Economics, Rural Society and Development, Rural Sociology, Rural Economy, Technology and Change, Agriculture in Developing Areas.

Anthropology. Introduction to Anthropology, Culture and Personality, Social Change, Peoples and Cultures of Africa, Peoples and Cultures of Asia, Peoples and Cultures of Latin America, Peoples and Cultures of the Middle East, Economic Anthropology, Visual Anthropology, Ethnography, Ethnicity, Field Methods.

Area Studies. African Studies, Asian Studies, East Asian Studies, Latin American Studies, Middle East Studies.

*Using film is expensive. When struggling to get money for film rental or purchase, it may be helpful to emphasize that film screening costs on a per-student basis are miniscule compared to what the student pays in university tuition. Moreover, films bring an enormous amount of information on foreign places and events that will be outside the real-life experiences of a vast majority of American students. For this reason alone, it is very important that films on foreign areas be made available.

Other avenues should also be explored, for example, (1) pooling the rental re-

Economics. Agricultural Economics, Developmental Economics, Economic Problems of Underdeveloped Areas, Human Resources and Economic Growth, Land Economics, Economic Problems of Latin America, Africa, or Asia.

Education. Comparative Education, International Education, Education in Developing Areas, Area courses on education in Africa, Asia, Latin America, Middle East, Education in the Third World, Rural Education, Sociology of Education, Research Methods in Education.

Engineering. Technology and Society, Technological Change.

Environmental Studies. Comparative Environment, Introduction to Environmental Studies, Communities and Ecosystems.

Geography. Introduction to Geography, Cultural Geography, Regional Geography in Africa, Asia, Latin America, Middle East, Ecology and Environment, Political Geography, Agricultural Geography, Cultural Ecology.

History. Western Civilization, History of Non-Western Areas, Twentieth Century History, Modern Asian History, Modern African History, Modern Latin American History, Historical Background to Contemporary History.

Human Development. Topics in Child Development, Socialization, Women in Contemporary Cultures, Male and Female in Traditional Societies, Population and Family Planning, Nutrition, Aging.

Humanities. Cultures of Africa, Cultures of Asia, Cultures of Latin America, Cultures of the Middle East.

Language. Chinese, Cantonese, Taiwanese, Dari-Persian, Swahili-Boran, Aymara-Quechua.

Law. Comparative Law, Law and Society.

Medicine-Premedical Program. Healing and Belief Systems, Population and Family Planning, Community Medicine.

Political Science. Comparative Politics, International Politics, International Relations, Politics of Africa, Asia, Latin America, Middle East, Political Change, Political Development, Development Administration, Comparative Administration, Political Culture, Communications and Political Development, Leadership and Authority.

Psychology. Social Psychology, Problems of Socialization, Psychology of Women, Cross-Cultural Psychology, Ecological Psychology, Comparative Child Development, Psychology of Aging.

quests with other colleagues for joint screenings; (2) using a combined class and laboratory approach and thereby screening simultaneously for all classes in the college on a set weekly schedule; (3) tapping Media Center, Audio-Visual, or Instructional budgets on the basis of test programs; and (4) seeking outside grant money from local, regional, or national sources. The last resort may be worth pursuing only if one has a professional commitment to experimenting with visual evidence. This would probably involve setting up a new course, evaluating the results, reporting such experiments at professional conferences, and receiving the appropriate status and rewards for such work. (If such experimentation and professional involvement specifically with the *Faces of Change* materials is of interest or if grant information is needed for work along these lines, the AUFS program director should be contacted at Box 150, Hanover, New Hampshire 03755).

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From the film "Boran Herdsman."

Radio/TV/Film. The Documentary Film, Communication in Large and Small Groups, Comparative Communication, Media and Society, Introduction to Documentary, History of Documentary.

Religion. Comparative Religion, Non-Western Thought, Magic and Spirit Possession, Islam in the Modern World, Religious Thought in Modern Cultures, Religion and Society, Studies in Contemporary Religion.

Sociology. Comparative Sociology, Class and Caste, Sociology of Women, Developmental Sociology, Leadership, Population and Demography, Social Problems of Aging, Social Stratification, Sociology of the Family, The Family and the Community, Comparative Primitive Societies, Rural Sociology, World Population Problems, Sociology of Sports, Majority-Minority Relations, Religion and Society.

The Rationale and the Challenge

Film use needs to be explained— and defended — in many academic quarters. It may be useful to conclude these notes with a few thoughts on the rationale for visual evidence and to underscore the enormous challenge that work in this area offers.

Undoubtedly the most compelling argument for working experimentally with film is the learning potential in visual evidence, particularly in tandem with print materials. A key issue here revolves around the importance of raw visual data and how it can best be used with print. One might argue that, relative to print, evidential film presents primary, unsynthesized data; in dealing with it students are forced to conceptualize for themselves and to generate insights based on the undigested information *and* their own resources. With print, authors have introduced some of their life experiences and observations into the process of conceptualizing and writing. To an uncritical student, the concepts are ready-made, too easily lifted in their entirety. Students too often do not exercise the right to think for themselves. Because visual evidence is in many ways a close approximation to real life, the challenge lies in imposing order on the information, analyzing and assessing it, then conceptualizing and reporting on it.

A purist might say that it is only at this stage — after the raw visual data has been dealt with — that the student should be encouraged to go to printed materials. While essays and other documentation will provide information, they do not, as noted, ordinarily demand the same degree of independent, original thinking as does the visual evidence.

Of course, the film purist's argument is somewhat specious, for all film is not pure visual evidence, particularly after it has been edited and when it has narrative added. Moreover, print materials

range from value-free annotations on such things as soil and climate to theoretical analysis at numerous levels of complexity. The key is in the complementarity between print and film. The important questions are how to combine the two forms for maximum effect, in what order, to what extent, and to what ends.*

No matter how the print-film equation is balanced, successful teaching will depend far more on the orientation of the instructor, on his or her attitudes, perceptions, biases, likes and dislikes. Film-based teaching is not for everyone. It is important, however, that those who have visually oriented creative instincts, either for teaching or for scholarly research with film, be encouraged to follow them. The revolution's excitement and challenge lie in local adaptation — adaptation of innovative pedagogy and new visual technology to an instructor's talents and teaching interests. When we have begun to read film as critically and analytically as we read print, a whole new world will begin to open. The tools will then be in hand for us to ask questions on how we perceive others and how we see ourselves. Some good questions will come from the students; others from colleagues. Some of the answers can come from visual evidence.

*This usually needs some experimentation. For example, if two groups of students taking the same course were exposed to visual materials first and given print as additional readings, would they do any better in the course than those who had used the print source early?

From the film "An Afghan Village."

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APPENDIX

Subject Index to Teaching Themes

To aid the instructor in finding specific materials that fit particular course needs, the major teaching segments found in all the films have been divided into seven main categories—agriculture, economics, education, politics, religion, society/culture, technology—and thereafter into specific thematic topics. The classification refers directly to a film (one of 26).* The index is broad and there is some overlap. The following guide is merely suggestive: instructors are encouraged to set up and use their own classification system after viewing the materials.

*A sixth film in the Bolivia series, "Magic and Catholicism" (32 minutes), was completed outside the 25-film format. It may be used with other films in the matrix and is referred to as Bolivia-6.

Items are indexed according to each film's position in the project format:

	Rural Society	Education	Economics	Women	Beliefs	
Bolivia	1	2	3	4	5	6
Kenya	1	2	3	4	5	
Afghanistan	1	2	3	4	5	
Taiwan	1	2	3	4	5	
China Coast	1	2	3	4	5	

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From the film "Kenya Boran, Part II."

I. **Agriculture**

Agricultural beliefs: Bolivia 3, 6; Kenya 4.

Agricultural extension services: Taiwan 1, 3, 5.

Animal husbandry: Kenya 3.

Attitudes/Behavior toward agriculture: Bolivia 1, 3, 4; Kenya 1,2,4,5; Taiwan 1,2,3,4,5; China Coast 1.

Cooperatives: Taiwan 1, 2, 3, 4, 5.

Crop development: Bolivia 1, 3, 4, 5; Kenya 4; Afghan 1, 2, 3; Taiwan 1, 3, 4, 5; China Coast 1.

Fishing: China Coast 1, 4, 5.

Food, food processing and preparation: Bolivia 3, 4; Kenya 4; Afghan 1, 3, 4; Taiwan 4; China Coast 3, 4.

Land tenure: Bolivia 1; Afghan 5; China Coast 5.

Nutrition, food and eating habits: Bolivia 3; Kenya 4; Afghan 1,2,3,4; Taiwan 3,4; China Coast 4,5.

Planting and harvesting cycles: Bolivia 1, 3; Afghan 1, 3; Taiwan 1, 3, 4, 5.

Women's role in agriculture: Bolivia 1, 3, 4; Kenya 1, 2, 4; Taiwan 1, 3, 4; China Coast 4.

II. **Economics**

Barter, exchange: Bolivia 1,4; Afghan 1,5; China Coast 2.

Cooperatives: Taiwan 1, 3, 4, 5.

Economic class and caste: Bolivia 1.

Fishing: China Coast 1, 2, 3, 4, 5.

Herding: Bolivia 4; Afghan 1, 5; Kenya 1, 2, 3, 4, 5.

Marketing practices: Bolivia 1, 4; Afghan 1, 2, 3, 5; Taiwan 1, 3, 4, 5; China Coast 1, 2, 3.

Modernization: Kenya 1, 2, 3, 5; Taiwan 1, 2, 3, 4, 5; China Coast 1, 2, 3, 4, 5.

Rural development: Bolivia 1, 2, 3, 4; Kenya 1, 2, 3, 4, 5; Afghan 1, 2, 3, 4, 5; Taiwan 1, 2, 3, 4, 5; China Coast 1, 2, 3, 4, 5.

Trade and commerce: Bolivia 1, 4; Kenya 1, 2; Afghan 1, 2, 3, 5; Taiwan 1, 4, 5; China Coast 1, 2, 3.

III. **Education/Socialization**

Attitudes toward authority: Bolivia 1, 2, 4; Kenya 1, 2, 3, 4; Afghan 1, 2, 5; Taiwan 2, 5; China Coast 2, 5.

Attitudes toward education: Bolivia 2, 4; Kenya 1, 2, 4, 5; Afghan 2, 4, 5; Taiwan 2; China Coast 2, 3, 4.

Biographies of film personalities: Bolivia 5; Kenya 1, 2; Afghan 2; Taiwan 1, 2, 4; China Coast 1, 2, 4.

Child care: Bolivia 4; Kenya 4; Afghan 4; Taiwan 4; China Coast 4.

Educational institutions in operation: Bolivia 2; Kenya 1, 2, 5; Afghan 2, 4; Taiwan 2; China Coast 2.

Schools, school conditions: Bolivia 2; Kenya 1, 2, 5; Afghan 2; Taiwan 2; China Coast 2.

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From the film "They Call Him Ah Kung."

IV. **Politics**

Attitudes toward government: Bolivia 2, 5; Kenya 1, 2, 5; Afghan 5; Taiwan 1, 5; China Coast 1,5.

Decision-making: Bolivia 1, 5; Kenya 1,2,3,5; Taiwan 5; China Coast 5.

Government services, extension: Bolivia 2; Kenya 1, 2, 3, 5; Afghan 1 5; Taiwan 5; China Coast 1, 5.

Local governments: Kenya 1,2,5; Afghan 1; China Coast 1, 2, 5.

Political attitudes: Bolivia 1, 2, 5; Kenya 1, 2, 5; Afghan 5; Taiwan 1, 5; China Coast 1, 5.

Political celebrations, symbols: Bolivia 1, 2, 3, 5, 6; Kenya 1, 2, 3, 5; Afghan 1; Taiwan 1.

Political change: Bolivia 1, 5; Kenya 5; China Coast 5.

Political class, caste: Bolivia 1, 2; Kenya 1, 2, 5; Afghan 5; China Coast 5.

Political conflict and aggression: Bolivia 1, 3, 4, 5; Afghan 1, 2; Taiwan 5; Kenya 1, 2, 3, 5.

Political integration: Bolivia 1; Kenya 1, 2, 5; Afghan 5; Taiwan 5; China Coast 5.

Politics of land tenure: Bolivia 1; Afghan 5; China Coast 5.

Political status of women: Bolivia 4; Kenya 4; Afghan 4; Taiwan 4; China Coast 4, 5.

V. **Religion**

Catholicism: Bolivia 5, 6.

Divination, foretelling: Bolivia 3, 5, 6; Kenya 3; China Coast 1.

Ethnic attitudes and religion: Bolivia 1, 2, 3, 4, 5, 6.

Islam: Afghan 1,2.

Magic: Bolivia 5, 6.

Marriage, weddings, rituals: Bolivia 1, 3, 5, 6; Kenya 1, 2, 3; Taiwan 4; Afghan 1; China Coast 5.

Religious beliefs: Bolivia 1, 3, 6; Kenya 3; Afghan 1, 2.

Role of women in ritual: Bolivia 4, 6; Kenya 4.

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From the film "Hoy Fok and the Island School."

Spirit possession: Bolivia 5, 6.

Superstitions: China Coast 1.

Syncretism: Bolivia 3, 5, 6.

VI. **Society/Culture**

Arts, crafts, music: Bolivia 1, 2, 6; Kenya 1, 2, 4, 5; Afghan 1, 4, 5; Taiwan 4; China Coast 1, 4, 5.

Architecture and Space

Rural Villages: Bolivia 1,2,3,4,5; Kenya 1,2,3,4,5; Afghan 1,2,3,4,5; Taiwan 2,4,5; China Coast 1,2,4,5; Houses, Tents, Junks: Bolivia 2,3,4,5; Kenya 1,2,4; Afghan 1,2,4,5; Taiwan 1,2,4; China Coast 1,2,4; Shrines, Mosques, Churches: Bolivia 1,6; Afghan 1,2; Taiwan 4; China Coast 5; Schools, Government Buildings: Bolivia 2; Kenya 1,2,5; Afghan 2,4; Taiwan 2,5; China Coast 2; Markets, Shops, Bazaars: Bolivia 1,4; Kenya 3,5; Afghan 1,2,3,5; Taiwan 5; China Coast 1,2,3; Mills Granaries: Kenya 5; Afghan 1,3.

Attitudes toward cultural change: Bolivia 1, 2, 4; Kenya 1, 2, 4, 5; Afghan 4, 5; Taiwan 1, 2, 4, 5; China Coast 1, 2, 4.

Attitudes toward life, women, children, tradition, lifestyles; Bolivia 1, 2, 4, 5; Kenya 1, 2, 4, 5; Afghan 2, 4, 5; Taiwan 1, 2, 4, 5; China Coast 1, 2, 4.

Child socialization: Bolivia 2,4; Afghan 1,2,4,5; Kenya 1,2, 4,5; Taiwan 2; China Coast 1,2,4.

Class and caste (minority groups): Bolivia 1, 2; Kenya 1, 2, 3; Afghan 3, 5.

Ethnicity (see class and caste).

Population (family planning, fertility attitudes): Bolivia 4,6; Afghan 4; Kenya 4; Taiwan 1.

Women, social status of: Bolivia 3, 4, 5; Kenya 4; Afghan 4; Taiwan 4; China Coast 4.

Sports and games: Bolivia 2; Kenya 2, 5; Afghan 1, 2, 4; Taiwan 2; China Coast 2.

VII. **Technological Change**

Energy: Bolivia 1, 3, 4, 5; Kenya 1, 2, 3, 4; Afghan 1, 2, 3, 4; Taiwan 1, 3, 4, 5; China Coast 1, 2, 3, 4.

Mechanization: Kenya 1, 2; Afghan 1, 3; Taiwan 3; China Coast 3.

Technology: Kenya 1, 2, 5; Afghan 3; Taiwan 1, 3, 4, 5; China Coast 1, 2, 3, 5.

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From the film "Naim and Jabar."

Clockwise from top: filmmakers on location in Afghanistan, Taiwan, Bolivia, Kenya, and the China Coast.

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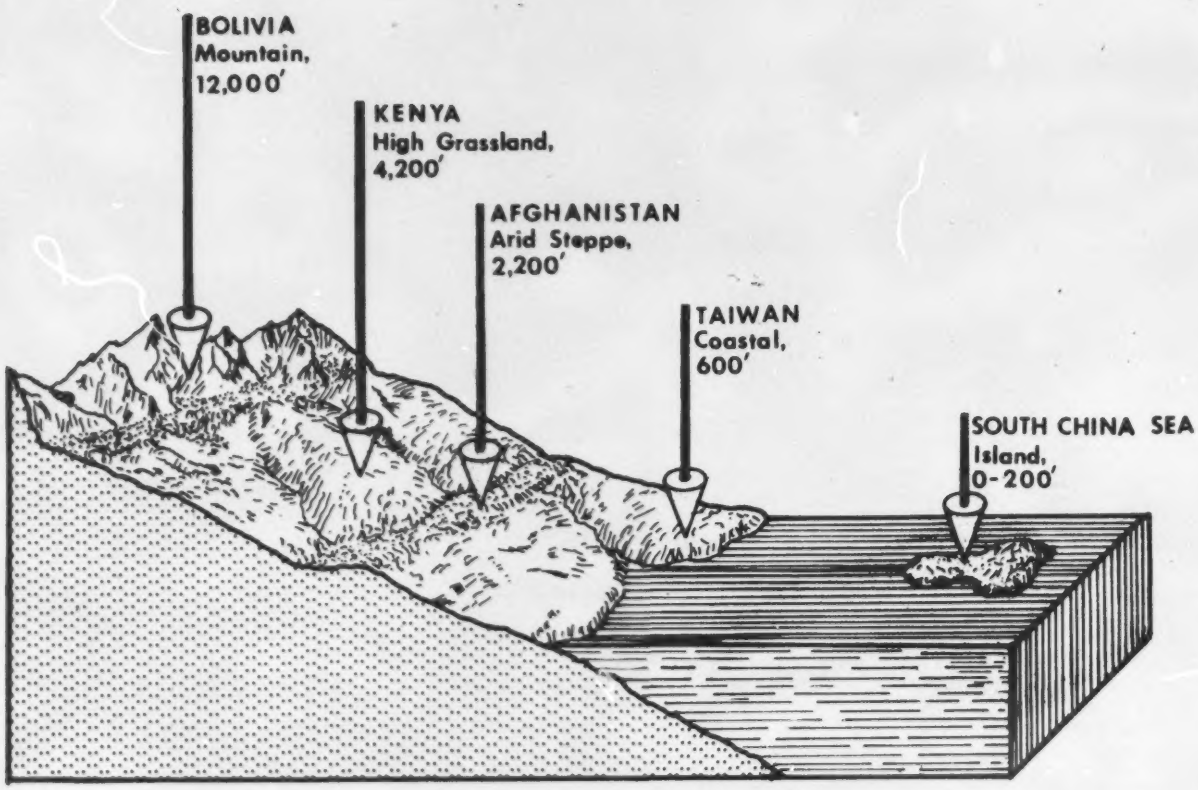

The Format:

	Rural Society	Education	Rural Economics	Women	Beliefs
Bolivia	☐	☐	☐	☐	☐
Kenya	☐	☐	☐	☐	☐
Afghanistan	☐	☐	☐	☐	☐
Taiwan	☐	☐	☐	☐	☐
China Coast	☐	☐	☐	☐	☐

The Themes:

Major Films

Rural Society
Education-Socialization

Support Films

Rural Economy
Women
Beliefs

FACES OF CHANGE Film Series

(Color, 16 mm., Synchronous Sound)

Films/Essays	Authors	Principal Filmmakers	Cultural Advisers
BOLIVIA			
1. "Viracocha" (30 min.)	Dwight Heath	Hubert Smith	Manuel DeLucca
2. "The Children Know" (33 min.)	William Carter	Neil Reichline	Richard Patch
3. "Potato Planters" (17 min.)	William Carter		
4. "Andean Women" (17 min.)	Martha J. Hardman		
5. "The Spirit Possession of Alejandro Mamani" (27 min.)	Thomas G. Sanders		
6. "Magic and Catholicism" (34 min.)	Thomas G. Sanders		
KENYA			
1. "Kenya Boran: Part I" (33 min.)	Asmarom Legesse		
2. "Kenya Boran: Part II' (33 min.)	Norman N. Miller	David MacDougall	Paul Baxter
3. "Boran Herdsmen" (17 min.)	Norman N. Miller	James Blue	Norman Miller
4. "Boran Women" (18 min.)	Judith von D. Miller		
5. "Harambee (Pull Together)" (19 min.)	Norman N. Miller		
AFGHANISTAN			
1. "An Afghan Village" (44 min.)	Louis Dupree	Herbert DiGioia	Louis Dupree
2. "Naim and Jabar" (50 min.)	Louis Dupree	David Hancock	Nancy Dupree
3. "Wheat Cycle" (16 min.)	Louis Dupree		
4. "Afghan Women" (17 min.)	Louis Dupree and Nancy Hatch Dupree		
5. "Afghan Nomads: The *Maldar*" (21 min.)	Louis Dupree		
TAIWAN			
1. "People are Many, Fields are Small" (32 min.)	Bernard Gallin	Richard Chen	Albert Ravenholt
2. "They Call Him Ah Kung" (24 min.)	Sheldon Appleton	Frank Tsai	
3. "Wet Culture Rice" (17 min.)	Albert Ravenholt		
4. "A Chinese Farm Wife" (17 min.)	Norma Diamond		
5. "The Rural Cooperative" (15 min.)	Albert Ravenholt		
CHINA COAST			
1. "Island in the China Sea" (32 min.)	C. Fred Blake	George Chang	Loren Fessler
2. "Hoy Fok and the Island School" (32 min.)	Loren Fessler	Richard Chen Norman Miller	
3. "China Coast Fishing" (19 min.)	Loren Fessler		
4. "Three Island Women" (17 min.)	Loren Fessler		
5. "The Island Fishpond" (13 min.)	Loren Fessler		

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